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JANUARY 1961 25 CENTS

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# BALLROOM DANCEMAGAZINE

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To our readers:

## A HAPPY PROSPEROUS NEW YEAR

the staff of

BALLROOM DANCE MAGAZINE

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# BALLROOM IS ALL OVER THE AIRWAVES



## ON THE GARRY MOORE SHOW:

Our favorite grande dame, Marion Lorne, surprised us all with a rendition of the Castle Walk with George Foster on the Dec. 6 Garry Moore telecast. It was part of the popular "That Wonderful Year" sequence — this time echoing 1911.

BY WILLIAM COMO

## ON "AMERICAN MUSICAL THEATRE"

It was *The Castle Walk*, *The Maxixe*, *Fascinatin' Rhythm* and *The Continental* that New York City high school students got for home work on Nov. 12. These dances — associated with Vernon and Irene Castle, Fred and Adele Astaire, and Fred Astaire and Ginger Rogers — were the subject-of-the-day on "American Musical Theatre," the Public Affairs Dept. show produced each Saturday (11:30) PM by WCBS-TV, in cooperation with the NYC Board of Education.

Designed to stimulate the younger generation's interest in musical theatre (and to bring back a load of memories to older TV viewers), the program traces the contributions of musicals to America's cultural heritage. The studio audience is made up of high school students and they always have a good time at the theatrical treat given them by Producer Ned Cramer, Associate Producer Ethel Burns and host Jim Morske.

William Skipper and Joan Mann were the dance stars of the Nov. 12 show. Engaged only two days before the telecast, they took a hasty refresher course by studying stills and movies of the famous dance teams of the Ragtime era and the jazz days of the Twenties and Thirties. In one day Miss Mann (with an assist here and there from Skipper) choreographed their version of four ballroom classics.

Skipper & Mann, who first appeared together in B'way's *Billion Dollar Baby*, have often danced as a team — in shows, nightclubs and on TV. Their repertoire has ranged from ball room to the ancient Balinese Djanger flirtation dance. Miss Mann currently operates a dance school in Riverdale, NY. Skipper, producer of documentary dance films which have starred Ruth St. Denis and Helen Tamiris, is choreographing *Three Wishes for Jamie* (to be called just *Jamie*), in which Maureen O'Hara and John Raitt will star, at the Royal Poinciana Playhouse in Palm Beach.

About their last-minute assignment on "American Musical Theatre," they say: "Don't try that unless you've spent years in TV and summer stock. It's not good for the nerves!"

CBS-TV Photo





Joan Mann & William Skipper in "The Continental," made famous by Fred Astaire & Ginger Rogers.



"Fascinatin' Rhythm" was a career highlight of Fred & Adele Astaire.

CBS-TV Photos



Vernon & Irene Castle's trademark, the Castle Walk.

#### ON THE AL JARVIS SHOW:

Al Jarvis (Center), host of the "Let's Dance" program on KABC-TV in Los Angeles, gave lavish praise to his recent dancing guests, Olive & Jimmy Cullip, former English Champions now teaching in Southern California.





Some of top winners. Front row, L to R: Dick McIntyre & Barb Scott (HS Cha Cha), Jerry Primack & Lenne Halzer (HS Jitterbug), Bridget Palermo & Vito Martino (Adult Jitterbug); back row: Vito Bertucci & Marilyn Brown (Free Style), Al Baca (male vocalist), Sun-Times columnist Irv Kupincet, Suzanne Johnson (female vocalist), Josephine Segers & Gene Jakiela (All Around and Waltz).

## HARVEST MOON IN CHICAGO

16th Annual Chicago Sun-Times Competition Draws Audience of 22,000 Fans



Sun-Times officials, L to R: Mel Barker, Gabe Favoino, Charles Pecoaro, Marie Dunn, Eddie Seliga, Isabel Kurowski. Far R: Gene Dell, judge (Arthur Murray).

BY LOUISE EGE

Jim Lachin & Lorraine Durka took first place in Tango.



22,000 people jammed the Chicago Stadium November 19 for the 16th Harvest Moon Festival, the annual competition presented by the *Chicago Sun-Times* as a benefit for that newspaper's Fund for Hospitalized Veterans. 50 top Midwest dancing teams passed through preliminaries to enter the gala night's contests in Waltz, Foxtrot, Tango, Free Style, Adult Cha Cha, High School Cha Cha, Adult Jitterbug and High School Jitterbug. At stake were \$5,500 in cash prizes, hi fi radio-phonographs, tape recorders, night club and TV bookings.

All-Around honors went to Gene Jakiela & Josephine Segers, both of Chicago, who won 1st place in Waltz, 2nd in Foxtrot, 2nd in Adult Cha Cha, and 3rd in Tango.

In addition to the dance events, fans applauded a singing competition (won by Suzanne Johnson and Al Baca), and an all-star variety show with Jerry Lewis, Vic Damone, Carol Channing, Angie Dickinson, Phyllis Diller, Dorothy Provine, Earl Grant and



*The Chaine Dancers, directed by Felix Sadowski, stars of the "Polka-Go-Round" TV show, won thunderous approval in a Tambourine Polka and a Russian torch dance. Judges seen at platform edge are, (L to R): Grace V. Hansen, Gus Giordano, Helen Anderson, Vonda Urban, Helen Carey, Emanuel Giacomo.*

#### PHOTOS BY CHICAGO SUN-TIMES

Jeanne Diamond. A bonus attraction was a spectacular performance by Felix Sadowski's Chaine Dancers (of "Polka-Go-Round" fame), who did a Tambourine Polka and a Russian torch dance. A show-stopper was a "Surprise Hula" by 14 youngsters, all under five years of age — Ruth Valiquette's "Hawaiian Babies."

Music for the evening was provided by Skitch Henderson, Benny Sharp and their bands. The Sun-Times' widely-read columnist, Irv Kupincet, shared master of ceremonies duties with WMAQ announcer John Doremus.

The difficult job of judging was assigned to Helen Carey (NBC casting director), Gene Dell (Arthur Murray Studios), Helen Anderson (Helen Anderson Studios), Gus Giordano (Giordano School of Dance), Emanuel Giacomo (Giacomo School of Latin American Dancing), Grace V. Hansen (Chicago Board of Education and Metropolitan YMCA dance coordinator), and Vonda Urban (Aragon Ball-

*(Cont'd on page 22)*

*Free Style winners Vito Bertucci and Marilyn Brown. This event was open to both amateurs and professionals.*

*Hollywood's "CinderFella" Jerry Lewis fractured crowd with his clowning.*



## MUSICAL STRUCTURE OF THE RUMBA

BY JOHN MONTE

National Dance Director  
Fred Astaire Dance Studios

This article is devoted to an analysis of the musical structure of the Rumba — giving pertinent information on the various rhythms, the tempos and their names, and the instruments used in the percussion section of a rumba band.

We do not intend to produce musical experts from the study of this article. We do hope, however, to make the reader aware of the basic fundamentals of the Rumba rhythms, so he can more intelligently teach the dance as a professional dance teacher should.

In the present-day teaching of the Rumba, we often refer to this dance as the key to all Latin rhythm dancing — the reason being that the Rumba has the most basic rhythms and foot movements of all Latin dances, and therefore it is the easiest to master.

Let us note the different forms of Rumba, which today have evolved into separate dances. There are three definite styles of Rumba: 1) *The Bolero* (28-28 m.p.m., slow tempo); 2) *The Son* (30-48 m.p.m., medium tempo); 3) *The Guaracha* (50-64 m.p.m., fast tempo).

The most popular form of Rumba is the *Son*, performed in a medium tempo. A few of the many reasons for its popularity are: a) Rhythms that are easily distinguished; b) An appearance that is unhurried; c) Footwork that is most basic.

Because of its popularity we will analyze the *Son* at this time. Let us first establish the meter, which is 4/4 — 4 beats to the measure (the same meter is used for all Rumba) — with accents falling on all beats, forming syncopated patterns. It is difficult to say in a few words what Rumba rhythm is, without being familiar with each instrument in the percussion section of a Rumba band. In most Rumba bands, the percussion section is composed of the following instruments: 1) One or two Conga drums; 2) One or two Bongo drums; 3) One maracas; 4) One claves; 5) One guiro; 6) One bass fiddle.

These instruments are used to give light and heavy accents to different beats of the measure.

1. The CONGA DRUM, a large oval-shaped drum sometimes strapped over the right shoulder, accents the 1st, 3rd, and 4th beats, while ad-libbing different rhythmical patterns throughout.

2. The BONGO DRUMS, two tiny drums joined by a wooden staff, are held between the knees while in a sitting position, accent all beats, giving stress to the 1st beat of the measure.

3. The MARACAS, two round gourds filled with beads or pebbles, are shaken to the following rhythms: 1, &, 2, &, 3, &, 4, &. The Maracas sound all beats including the off beats as well. Occasionally there is a slight variance from this rhythm.

4. The CLAVES, two sticks of solid wood, approximately 8 inches long and 1 inch in diameter, are struck together giving a hollow, clicking sound. The Claves, above all other percussion instruments, are the most easily distinguished.

Because of their distinguishable sounds, the Claves accents have become the most familiar to dancers. It is this instrument we have come to listen for in Rumba music. It is important that we clear one point here. There has been a misconception as to the use of the Claves rhythm. Contrary to the belief that we take a step to each accent the Claves sounds, WE DO NOT TAKE A STEP TO EACH ACCENT THE CLAVES SOUND. We maintain a definite rhythm with our feet, which can be either a Quick, Quick, Slow rhythm, or a Slow, Quick, Quick rhythm, while the Claves sound their syncopated rhythms.

The importance of the Claves is in the fact that they are used to give us the first heavy accent that separates each 2-measure phrase. We must be aware of this first heavy accent, because it enables us to dance on the proper beats of music, and phrase our dance patterns with musical phrases. Claves rhythm, then accents the following beats over two measures of music:

1, 2, & 3, 4, — 1, 2, 3, 4

You will notice that two measures of music are used to complete one phrase of Claves rhythm. This is a standard rule used by the Cubans, as well as by our American bands. It is important that we adjust our dancing to fit the Claves rhythm, in that we take

our first lead step (left foot for man, right foot for lady) with the first heavy accent of the Claves rhythm.

5. The GÜIRO, a long hollow gourd, has little grooves carved horizontally down the front of it. A piece of wire or another such implement is used to produce a scraping or scratching sound from the Güiro, and usually accents the 1st beat of each measure with a long heavy stroke.

6. The BASS FIDDLE is not a Latin rhythm instrument by origin. It is the largest of the string instruments, and is used to accent the 1st, 3rd, and 4th beats of the measure, giving most accent to the 1st beat.

From the information given thus far it is obvious that the first beat of the measure is the most accented of all, and that the Claves rhythm determines where the 2-measure phrase begins. Let me once again stress the importance of the first lead step being in accord with the first heavy accent of the Claves rhythm. You will find it uncomfortable and incorrect to dance in "the middle of the phrase," so to speak, because your patterns will always end one measure after the music phrase is completed.

In discussing Rumba rhythm with various dancers and teachers, the following question has been asked many times: "Why is it that Rumba rhythm isn't always as consistent or as standard as you have described?" In reply to this question I propose another question: "Do you dance the Box Step consistently on the dance floor, or do you vary your dancing with other movements?"

Naturally, we all vary our dancing with movements such as Sport Turns, Breaks, Rocks, etc., but, at one time or another, we return to the basic step, the Box Step. This same parallel can be applied to the percussion section of a Rumba band. If we were to hear the same steady beat and rhythm patterns, with no variance of color or accent other than the standard rhythms, it would be quite dull, not only to the listener but to the musicians. The musicians are taught to vary the basic rhythms somewhat — still keeping in mind the source of rhythm they are required to supply. This variance of rhythms can, at times, be confusing to the listener, when he is specifically listening for a rhythm and does not hear it. However, the

(Cont'd on page 26)



## "Frere Jacques" Gets a Fractured French Jazz Treatment for a New Dance Called

### LES JAZZ

"It's not like *The Stroll*,  
Or like *Rock 'n' Roll*;  
*Bongo parlez-vous*  
*Beats merci beaucoup . . .*"

Bongos and a blues kind of music — this is becoming the new sound in American jazz, or, as the French call our cool sounds, 'Les Jazz Hot.' So reports Gus Giordano, in introducing *Les Jazz*, a couple, circle or mixer dance for all ages.

The novelty is scheduled for premiere at the two-day Ballroom Workshop of the Chicago National Association of Dance Masters Dec. 27 & 28 at the Morrison Hotel in Chicago. Making its debut with the dance is an especially tailored *Les Jazz* 45 RPM record. It's a swinging version of our old friend, *Frere Jacques*, with an entertaining nonsense rhyme lyric in "fractured" French by Giordano, Mort Kessler and Jack Miller. It was arranged, orchestrated and conducted by Chicago society bandleader Allen Swain. This release comes from Orion Records, 1563 Sherman Ave., Evanston, Ill. It is numbered OS 1010 (reverse side, *Foggy Day*). It is being distributed both through dance supply firms and commercial record stores.

Gus Giordano, who directs a jazz-ballet-ballroom school in Evanston, Ill., is a graduate of the B'way musical stage and New York TV, having danced in *Wish You Were Here*, *Texas Li'l Darlin'*, *Brigadoon*, for Ed Sullivan, Perry Como, Martin & Lewis, etc. More recently he has staged many summer stock productions, choreographed TV commercials and industrial shows. For the past 4 years he has been a judge for the *Chicago Sun-Times*' Harvest Moon Festival. He is a familiar figure on the faculties of teacher association conventions.

Now, let's give a try to Giordano's

#### LES JAZZ

##### ENSEMBLE

(Basic "together" step)

Partners facing each other in 4-Hand Clasp Position. Description for boy. Girl uses opposite foot.

Ct.

- 1 Swd LF
- & Close RF to LF
- 2 Swd LF
- 3 Bwd RF (ball of foot)



**GRAND MARCHEZ:** Gus Giordano and Libby Beyer (ballroom instructor for Giordano Studio) in foreground.

- 4 LF step in place  
(Girl: Bwd LF — ball of ft, RF step in place)
- 5 Swd RF
- & Close LF to RF
- 6 Swd RF
- 7 Bwd LF (ball of foot)
- 8 RF step in place  
(Girl: Bwd RF — ball of ft, LF step in place)

#### GRAND MARCHEZ

Partners side-by-side, boy holding girl's L hand with his R hand.

- 1 Fwd LF (with bent knee)
- 2 Hold
- 3 Fwd RF (with bent knee)
- 4 Hold
- 5 Fwd LF (with bent knee)
- 6 Hold
- 7 Fwd RF (with bent knee)
- 8 Hold
- 1-8 Repeat above going bwd
- 1-8 Repeat Grand Marchez fwd, snapping

(Cont'd on page 20)



**ENSEMBLE** figure is danced by 6th Grade students of Washington School in Evanston, Ill. In center are Gus Giordano and Marnie Coale.

## MILESTONE FOR TEACHER ASSOCIATIONS

*New Strength for National Council  
of Dance Teacher Organizations by  
Union with U.S. Ballroom Council*



*Presiding: Helen Wicks Reid, with secretary Catharine McVeigh. (American Society)*

### STATEMENT BY HELEN WICKS REID:

November 12th and 13th, 1960 — the dates we had starred on our calendars — turned out to be red letter days for dance teacher organizations. It was on Sunday, the 13th — after preliminary meetings the preceding evening — that the delegates of member associations of the National Council of Dance Teacher organizations and the United States Ballroom Council voted to incorporate the USBC as a department of the NCDTO, to become the first of several dance departments to be formed under a new constitution.

The NCDTO was originally organized as a "meeting ground" for discussion and planning for solutions of problems common to all phases of the dance teaching field. In 1956 it seemed wise to establish a separate ballroom council, due to the upsurge of interest in this field. However, experience since has proven that many committees, in order to achieve better results, had to be joint NCDTO-USBC set-ups. With two Councils there was the resulting confusion of two sets of dues, two sets of meetings, etc., for which member organizations were responsible.

The consensus of the delegates attending the Nov. 12-13 meetings was that the workings of both Councils would be streamlined, and therefore more efficient, by uniting. This is certain to strengthen both the USBC and the parent body, the NCDTO. It was agreed

that the USBC name would be retained as the title of the ballroom department since, as a member of the International Council of Ballroom Dancing, the USBC's work has become recognized outside as well as inside the USA.

The Chicago National Association of Dance Masters (already a member of the USBC) and the Cecchetti Council of America joined the NCDTO as of this meeting. Because of this, and since other members had become active at various stages of the NCDTO career, it seemed wise to review briefly for the delegates some of the Council history from the very beginning.

Some years ago I first saw the beneficial results of unifying the ballroom teaching profession through the Official Board of Ballroom Dancing in London, on which are represented the qualified British dance teacher organizations. I had the dream of how splendid it would be if we could work together in the USA for *all* branches of dance teaching. I was gratified when, in 1948, enough others shared that dream that the organizing of the NCDTO became a fact.

We feel one thing to be of vital importance — to have as chairman someone known to be entirely neutral. That meant someone not engaged in teaching and not representing any member group — yet someone thoroughly

PHOTOS: JACK MITCHELL



*Donald Duncan (Dance & Ballroom Dance Magazine), Dorothea Howell (New York Society), Arthur Tolman (Dance Teachers' Club of Boston), William Souder (Amer. Soc.)*



*Russell Curry & Winifred Ashenden (Boston), Helen Merrill (Amer. Soc.), Skip Randall (Dance Educators of Amer.)*



**Doris Weber Zea (Dance Masters of Amer.), Bob Belkin (DEA), Dolores Magwood (DMA).**



**Dorothea Duryea Ohl (NY Soc.), Freda Lippel (New Jersey Assn.), Albertina Blacker (Amer. Soc.).**



**Marie Buczkowski & Edna Christensen (Chicago National), John Clancy (DMA), Goodloe Lewis (Texas Association).**

knowledgeable in the dance field. As in England — where Philip Richardson, and later his successor as Editor of the *Dancing Times*, Arthur H. Franks, was chairman of the Official Board — the ideal person seemed to be a dance publication editor. Our first chairman came under that heading but found his schedule prevented his continuing beyond the initial period. I was asked to take over the chairmanship. I did so with the understanding that we would keep on trying to find the "right" chairman and, in the meantime, would rotate the office among Executive Committee members from each NCDTO organization in turn. However, this rotation did not seem entirely satisfactory and when I returned to the office in 1958 I was asked, along with the secretary and treasurer, to remain in office until we decided upon a constitution. We had been operating under a preamble.

In the meantime, a "neutral" person with extensive knowledge of the dance field had become interested enough in our work to assume the chairmanship of the USBC when it was formed. This person was Donald Duncan, of *Dance Magazine* and *Ballroom Dance Magazine*, who has worked consistently with us on both Councils. Now it is possible to carry on with our original intention. Fortunately for us, Mr. Duncan has accepted his

(Cont'd on page 18)



**Marie Laurent Lasseigne & J. Howard Ferguson (DMA), Ann Hutchinson (Cecchetti Council).**



**Toni Holmstock (Dance & Ballroom Dance Magazine), Ron Greenwood (Boston), John Clancy (DMA).**



**Nino Settineri (DEA).**



QUARTER TURNS

### QUARTER TURNS

A figure of eight steps — steps 1 to 4 turning to the right and steps 5 to 8 turning to the left.

#### Man

Commence with feet together, weight on left foot, facing diagonally to wall.

1. Right foot forward, commencing to turn left side of body to right. **S.**
2. Left foot to side on same line, continuing to turn to right facing wall. **Q.**
3. Right foot closes to left foot at same time turning slightly to right, approximately a quarter of a turn. **Q.**
4. Left foot moves sideways, ends slightly back. **S.**
5. Right foot back, turning right side of body to left, backing diagonally to centre. **S.**
6. Continuing to turn left on right heel, left foot closes towards right foot, weight retained on right foot. **Q.**
7. Left foot closes to right foot slightly in advance, weight still on right foot, facing diagonally to wall. **Q.**
8. Left foot forward, turning right side. **S.**

#### Lady

Commence with feet together, weight on right foot, backing diagonally to wall.

1. Left foot back, commencing to turn left side of body to right. **S.**
2. Right foot to side on same line with toe pointing diagonally to centre, body facing centre. **Q.**

3. Left foot closes to right foot at same time turning body slightly to right, completing approximately a quarter of a turn. **Q.**

4. Right foot diagonally forward, end with foot placed slightly on inside of partner's left foot. **S.**

5. Left foot forward, turning right side of body to left. **S.**

6. Right foot to side, continuing to turn, backing wall. **Q.**

7. Left foot closes to right foot, continuing to turn, end backing diagonally to wall. **Q.**

8. Right foot back. **S.**

Beginners are advised to become familiar with the pattern and rhythm of each figure before attempting "Rise and Fall."

### RISE AND FALL AND FOOTWORK

#### Man:

1. Right foot, heel to whole of foot to ball of foot, knees slightly flexed as weight is taken forward, slight rise felt in body and feet at end of step.
2. Left foot, ball of foot, knees slightly flexed, rise continued in body and feet.
3. Right foot, closes on ball of foot, rising in body and feet throughout step.
4. Left foot, ball of foot, with knees straight, flex left knee and lower heel as right foot moves back for next step.
5. Right foot, ball of foot, flex knee slightly then lower heel as left foot commences to move back, rise in body at end of step.
6. Right foot, heel to whole of foot, knees

slightly flexed, left foot drawn back from heel.

7. Right foot, heel with pressure on ball of left foot, knees straighten as "heel pivot" is completed.

8. Left foot heel to whole of foot.

#### Lady:

1. Left foot, ball of foot, lowering heel as right foot moves into position, knees slightly flexed, rise in body at end of step.

2. Right foot, ball of foot, knees slightly flexed, continue to rise in body and feet.

3. Left foot, ball of foot, still rising in body and feet.

4. Right foot, ball of foot, with knees straight flex right knee and lower heel as left foot moves forward for next step.

5. Left foot, heel to whole of foot to ball of foot, knees slightly flexed, as weight is taken forward.

6. Right foot, ball of foot.

7. Left foot closes on ball of foot, slight rise felt in body, then lower heel as right foot moves back for next step.

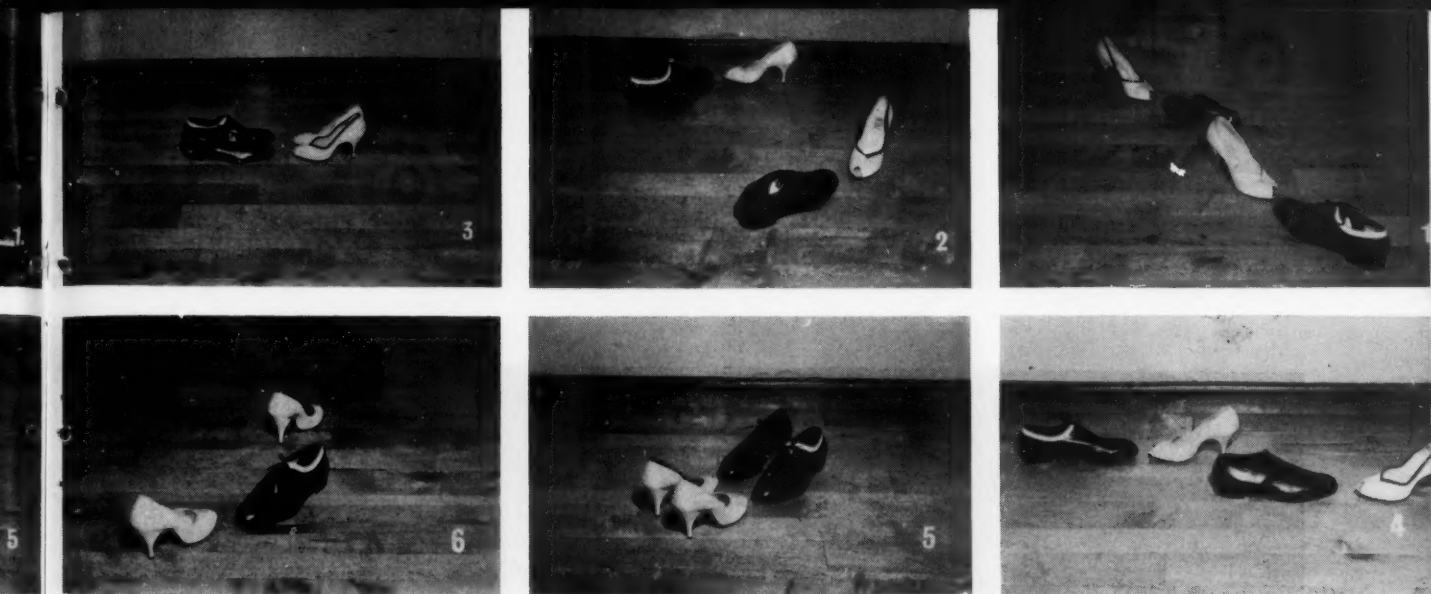
8. Right foot, ball of foot.

### Notes

(a) *Man.* A common fault in this figure is to 'overturn' the first four steps which often results in step 4 being taken in a backward instead of sideways direction — note pattern on diagram.

(b) When dancing a "heel pivot," steps 5-8, the weight should be kept on the right foot until the lady has completed her chassé,





**NATURAL TURN**

## Continuing Series on the Most Popular of International Style Dances

(From "A Pictorial Manual of Ballroom Dancing," edited by A. H. Franks, Museum Press, London)

steps 5-7, the man must pause for sufficient time to allow the lady to take her closing step.

(c) *Lady*. The lady's fourth step should not be too long and is slightly different in foot position from her partner's as seen in the photographs, the direction is more forward and she will end with the right foot slightly inside the man's left foot.

(d) Steps 6-7 should be taken on the balls of the feet and the weight kept toward the partner as the heel lowers at end of step 7. The chassé should also be compact in order to assist balance on the "heel pivot" for the man.

### NATURAL TURN

A figure of six steps danced along the side of the room to finish diagonally to centre, followed by a Reverse Turn.

#### Man

Commence with left foot forward, facing diagonally to wall. See step 8 of Quarter Turns.

1. Right foot forward, commencing to turn left side of body to right. **S.**
2. Left foot to side, continuing to turn body to right, completing approximately a quarter of a turn to right. **Q.**
3. Right foot closes to left foot, continuing to turn, end backing line of dance. **Q.**
4. Left foot back turning left side of body to right and commencing to turn to right on left heel, at same time drawing right foot

back towards left foot, end facing diagonally to centre, weight on left foot. **S.**

5. Transfer weight on to right foot and pause for 2 beats drawing left foot towards right foot, but without changing weight. **SS.**

6. Left foot forward, facing diagonally to centre. **S.**

#### Lady

Commence with right foot back, backing diagonally to wall. See step 8 of Quarter Turns.

1. Left foot back, commencing to turn left side of body to right. **S.**
2. Right foot to side with toe pointing down line of dance, body facing diagonally centre. **Q.**
3. Left foot closes to right foot, continuing to turn, end facing line of dance. **Q.**
4. Right foot forward, commencing to turn left side of body to right. **S.**
5. Continue to turn to right on right foot, left foot to side backing diagonally centre, brush right foot towards left foot but without changing weight. **SS.**
6. Right foot back backing diagonally to centre. **S.**

### RISE AND FALL AND FOOTWORK

#### Man:

1. Right foot, heel to whole of foot to ball of foot, knees slightly flexed as weight is taken forward, rise at end of step.
2. Left foot, ball of foot up in body and feet.

3. Right foot closes on ball of foot, up, lower right heel gradually as left foot moves back for next step.

4. Left foot, ball of foot lowering to heel as right foot draws back from heel, knees slightly flexed.

5. Right foot is placed to side on whole of foot, knees at same tension. Left foot, pressure on inside edge of ball of foot.

6. Left foot, heel to whole of foot.

#### Lady:

1. Left foot, ball of foot, lowering heel as right foot moves into position, knees slightly flexed, rise in body at end of step.

2. Right foot, ball of foot, up in body and feet.

3. Left foot closes on ball of foot, up, lower left heel as right foot moves forward for next step.

4. Right foot, heel to whole of foot to ball of foot, knees slightly flexed.

5. Left foot, ball of foot, lowering heel as right foot brushes to left foot. Knees at same tension. Right foot, pressure on inside edge of ball of foot.

6. Right foot, ball of foot.

#### Notes

(a) *Man*. When this figure is danced along the side of the room, a firm lead is needed as the Heel Pull (steps 4 and 5) are danced. Step 4 must not be a long step, and the heel turn on the left foot should be completed before the weight is transferred on to the

(Cont'd on page 25)



*Alice Swanson and Don Byrnes (2nd from R) lead their pupils in a formation Cha Cha.*

## ANNIVERSARY NIGHT AT ROSELAND

*Byrnes and Swanson Celebrate  
Thirty Years as Dance Team*

BY HELEN WICKS REID

PHOTOS: JACK MITCHELL



*Demonstration by famous English Champions, Sally Brock & Sonny Binick, was floor-show highlight of the evening.*

Once again we salute Don Byrnes and Alice Swanson. On November 17th at Roseland Dance City, home of the best ballroom dancers on the New York scene, this couple celebrated the anniversary of their thirty years of dancing together. Formerly a "big time" performing team, they have carried their professional know-how over into their teaching career.

A capacity house heard Joseph H. Belford, Roseland's gracious Managing Director, introduce Don Byrnes, who took over to present a sparkling program and an interesting contest. Competitors and most of the performers were from the Byrnes & Swanson Studio in Brooklyn.

Opener was a group Cha Cha, executed with impressive precision by between 40 and 50 pupils of the school. Then followed Byrnes & Swanson in a beautiful International Style Waltz demonstration, which ended in a romantic lift. The versatile "Swanee," quickly exchanging the white feather in her hair for a straw sailor, took cane in hand and joined Chester Doherty in an "Old Soft Shoe" number. (Mr. Doherty, formerly a producer of

*(Cont'd on page 23)*



*Byrnes and Swanson in impromptu Cha Cha — only this Swanson is not his wife Alice, but her cousin, film star Gloria.*

**OFF-BEAT:**

News and Views of

# DANCE RECORDS

BY BOB BAGAR

1961 will be a busy year for ballroom dancers if the large number of dance records planned for production in the next 6 months is any indication. News from all parts of the country indicates a lot of activity in the ballroom record field. New labels will make



West Coast bandleader Memo Bernabei.

their debut this year, and we can expect releases that reflect a careful analysis of the musical needs of dance teachers and their pupils. 1960 sales have proved the validity of the dance album. With these cheery prospects before us, we extend to our readers best wishes for the new year.

*Dancing on Air*, Memo Bernabei and his Ballroom Band, Windsor Records, Album No. 5 (WLP 3-05). On the first side of his Windsor album, Mr. Bernabei has chosen to establish, in our minds, his style of music for smooth dancing, with a selection of Foxtrots. The Bernabei band enjoys a large following among West Coast fans of ballroom dancing. Those from other parts of the country, who may be unfamiliar with his brand of dance music, will welcome the addition of his name to the Windsor catalog. The Bernabei manner is simple: danceable beat, smooth delivery, melodic brass, pleasant harmonies — elements which combine pleasantly for a light and easy sound. Familiar tunes like *Mean to*

*Me, With My Eyes Wide Open, Peg O' My Heart*, etc., as Memo Bernabei interprets them, are right for dancing, and especially for the teaching of dancing.

The Foxtrots may be better appreciated by interchanging them with the variety of rhythms etched on the reverse side. (It should be noted that each title in the *Dancing on Air* may be ordered separately in a 45 RPM version.

Side "B": *My Man Cha Cha* is a torch song that seems a novel choice for Cha Cha rhythm — but it's an appealing, un-bluesy Cha Cha, and in the arrangement a vibrant electric organ gets in some good licks. *Magic in the Moonlight* is in the Rumba idiom, but the change to a rhythm number is not apparent in the music. It's a throwback to the smooth side of the disc. In the Tango, *Jealousy*, there is musical support for the pupil learning how to phrase the Tango. *Cachita* should jog the pulse of Samba lovers. It's medium fast. The melodic *Till Tomorrow* is clearly marked in slow Waltz tempo. Mellow work in the brass section tones up the proceedings, and continuity of rhythm and feeling is sustained. *Terry Theme* is cut from the same Waltz mold; also slow, enjoyable listening and good for teaching.

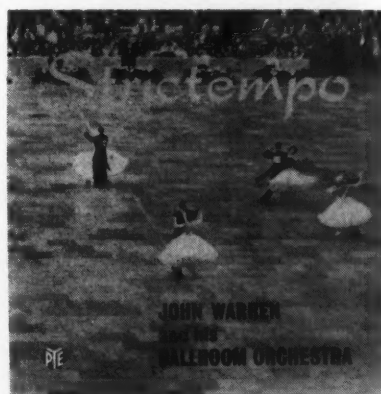
## DANCEABLE MUSIC FROM SCOTLAND

There's such a difference! Music can adhere to the beat but be so dull — or adhere to the beat and make everyone wish to keep on dancing. To wish to keep on — and on — is just what the first LP of John Warren's is calculated to do. This boon to the dance enthusiast will insure the teacher's getting "more mileage" out of the pupil, and the pupil's getting more inspiration from the teachers as well.

This new album from Glasgow is called *Strictempo*, by John Warren's Strictempo Orchestra, conducted by Bill Sheppard. It is No. NPL 18052, PYE Group Records, Ltd.,

10-A Chandos St., London W.1, England.

Beyond and above the strict tempo (introduced at the beginning of each selection by metronome sound — as in the 45 RPM records previously commented so favorably upon) is the projection of the melodic line.



Strictempo LP cover shows Star Ball.

The maintenance of a constant tonal quality — produced by keeping instruments balanced and recording level steady — makes these recordings a joy to work with.

It would be difficult not to dance smoothly to the 6 ballroom numbers on the *Chicago* (That Toddling Town) — Quickstep; *You're the Cream in My Coffee* — Quickstep; *There's a Small Hotel* — Slow Foxtrot; *Once in a While* — Slow Foxtrot; *Paradise* — Waltz; and *So Blue* — Waltz.

On the flip side are: *This Love I Have for You* — Cha Cha; *Dream Talk* — Cha Cha; *Hernando's Hideaway* — Tango; *Jealousy* — Tango; and, for Jive, *Madison Time* and *Make Mine Madison*.

The clear and regular "cha cha cha" beats of the Cha Cha recordings will prove particularly helpful in teaching. All tempos are those recognized by the Official Board of Ballroom Dancing (London). The LP is attractively encased in a sleeve carrying a Star Ball photograph. H.W.R.

## ENTER CUBAN PETE AND MILLIE

Part III of How Mambo and Cha Cha Emerged on New York's "Latin" Scene, 1940-1960

BY ROBERT FARRIS THOMPSON



Photos 1-3 (see text references): Millie Donay & Pedro Aguilar Trujillo ("Cuban Pete") demonstrate some of the Mambo innovations they introduced.

*Continuing our history of the wonderful Afro-Cuban dance world of Manhattan, our historian adds two more portraits to the gallery of the brilliant originators of present-day Mambo and Cha Cha. Believers in "standardization" and Cuban "authenticity" get no help from the ever-inventive Palladium virtuosos. The inheritors of the tradition of the Savoy Ballroom in Harlem have taken Cuban dancing away from the Cubans. The Mambo-mad author of this series is Assistant Instructor in the Department of History of Art at Yale.*  
— Ed.

Joe Vega, "Killer Joe" Piro and Larry Selden specialized in mambo-izing Lindy, but there was another dancer who brought tap and the shimmy into the mambo fold. His name is Pedro Aguilar and his career traces a journey from urban maladjustment to urban fame. He was born Pedro Aguilar y Trujillo on June 14, 1930, in San Juan, Puerto Rico. In 1932 his parents brought him to New York, but a year later they separated, leaving their child in the care of an uncle in Washington. While the uncle managed by day a chain of barber shops, the caretaker of his apartment amused Pedro by teaching him the tap dance. Tap offered the child virtually a sole medium of self-expression and he thrived in his lessons.

"I tapped wildly and constantly until I was hitting six (years of age)," Pedro recalled. Thus, the first dance form this young Puerto Rican newcomer encountered was a vital adjunct of the jazz dance; years later, tap was to color his most inventive mambo steps.

By the time he was an adolescent Aguilar's parents had long since divorced and a dispiriting span of years had passed in the New York Foundling Hospital. Finally, Pedro was able to live with his mother and dancing instruction was renewed: "I asked her one night 'please teach me to dance' — and she did." Señora Aguilar taught her son the few "Latin" basics she knew — bolero, salon rumba, guaracha — and he memorized them, polished them under the aegis of Vega and Horacio Riambau at the Grand Plaza Ballroom, and began to experiment with their subtle alteration.

Aguilar was 16 and approaching the crossroads of his life. Although his source of support derived from employment in a New York post office, his real interests lay in the fields of Afro-Cuban, and in boxing. "I stood it with the boxing game until I was 21," Aguilar told me candidly, "then I took a severe beating and decided it wasn't the thing." Mambo won by default. (A precedent existed in the career of Joe Vega who had also switched from prizefighting to ballroom.)

In sociological terms, Aguilar had traded

channels of upward mobility, gravitating towards two "small but significant areas of employment in which talent was absolute and surmounted all distinctions of origin. This accounted for the high incentive among Negroes and Puerto Ricans to seek these pursuits as a way up." (Oscar Handlin)

The entrance of Pedro Aguilar into the world of professional Afro-Cuban was stimulated by a Jewish admirer, Freda, who challenged the lad to enter the Ebony Club (now Birdland) mambo contests. After months of admiring his amateur work at the Trocadero Club, she was convinced that he was of professional calibre. Pedro took her advice, a torrid flute improvisation by the late Esy Morales provided the necessary catalyst, and he won easily. A road to opportunity had opened up.

By March, 1950, Pedro Aguilar had captured 63 first prizes at the Palladium, had picked up the nickname "Cuban Pete" (after a hit recording of the same name of the late Forties) and was already in print. Writing in *Dance Magazine* (March, 1959), Albert and Josephine Butler put Aguilar at the top of their list of mambo luminaries: "Cuban Pete will kick his feet in the air and beat the dance floor with his knuckles, all in fine mambo rhythm." It was a deliberately attention-seeking moment of early Aguilar mambo. The Butlers' article also documents a fully



PHOTOS: JACK MITCHELL

matured aspect of the style of Aguilar — a photograph of the so-called *Cuban Pete Special* which drew, in part, on the tap he had learned long ago in Washington. The step is succinct, starting with a kick forward and ending with two heel taps to the side. Simplicity appeals and the step became one of the most widely imitated steps in all New York mambo.

Late in 1950 (while choreographing Friday night performances at the Palladium for owner Maxwell Hyman) Aguilar noticed an Italian-American girl in the chorus named Millie Donay. He liked her looks and taught her special mambo variants. "She caught on," Aguilar tersely remembers, "and we got together." One of the most famous teams in mambo history was soon in business. During a half-decade of sustained dance making, Cuban Pete and Millie created a body of brilliant mambo hybrids, striking, all of them, for their range and diversity. Some of their work was a substantive reworking of the jazz dance and some of it a reworking of standard Latin-American styles.

Their *Porpoise Mambo*, for example, was largely a matter of local invention. It started with a forward kick with the right foot. "As you porpoise," says Cuban Pete, "your body rolls, the pelvis is pulled in forward, you pull back your shoulders, and the right hand goes out." The hand rode the action like a bowsprit (See Photo 1). The noblest moments of the *Porpoise Mambo* doubtless took place when the firm stride forward, arm extended, was embellished with a plenitude of kicks.

The most celebrated of the many mambos of Pedro Aguilar was *The Prayer*, a movement connecting three bodily actions — a roll, a contraction, and genuflection. This was a dance of allusion, a blues in movement — for one night Pete dreamt up the figure intending to signalize an attempted reconciliation with his wife. Audience response was wildly enthusiastic and Pete put the step on ice. It became part of his stock-in-trade. The vision of Pete and Millie tumbling down in unison (Photo 2), genuflecting in the twinkling of an eye, and surging up off the floor with a backlash that hurled



Photo 4.

Millie's head out of sight, was dramatic and precise. Even the Palladium bouncers were impressed.

Cuban Pete and Millie's *Shimmy-Shimmy Mambo* cited the quivering jazz dance which the late Gilda Gray allegedly invented, but which seems more logically derived from south of the Sahara, in view of the cognate shoulder tremors of the rural rumba, the "total undulation of the body" in the Haitian *Yanvallon*, and the shoulder dances of Dahomey in West Africa proper. Aguilar actually applied Shimmy to mambo sparingly, localizing the tremor in the knees. In his own words: "I come down in a sort of *demi-plié*, and as I *plié* I shimmy my knees to the count of one, two, three, and out." His knees sway from side to side, he shuffles about, and his palm is anchored in space before him (Photo 3). Millie is brought in with Pete's other hand, her skirt spiralling over her mambo. Her hand is on her cheek.

Like *The Prayer*, Aguilar's *Shimmy-Shimmy* was a mambo of the moment, built into a routine by popular demand, seasoning the Palladium with an archaic form of the jazz dance and a glint of ballet. We find the same process of specialty-making among jazz dancers, even jazz musicians. (When the famed New Orleans drummer, Warren "Baby" Dodds, discovered that a combined shimmy, press roll, and full beat attracted a crowd,

he repeated the trick to the end of his career.)

The Argentine tango, compounded of sleek, long steps and suave glides, furnished Aguilar and Donay with a half-turn which they fused to mambo tempo and called *The Tango Fan*. The movement marked a departure from the norm of the total breakaway; the roots of tango are Creole Spanish. Accordingly, Aguilar and Millie grasped each other in the continental manner. Photographer Jack Mitchell documented a final instant in *The Tango Fan* (Photo 4): Millie had just pivoted a half-turn on her right foot, sliding the tip of her left slipper across the floor in a semi-circle, her right leg half-bent, her left leg extended horizontally in "tango position."

In contrast to the southerly source of *The Tango Fan*, Cuban Pete took the idea for *Handball Mambo* "right off the streets of Spanish Harlem." With considerable fidelity *Handball Mambo* pantomimed an aspect of early childhood. The game was initiated with a low catch in the right hand. An invisible ball whizzed from Pete to Millie, from Millie to Pete, finally bouncing out of reach and into oblivion. Pedro pointed at the disappearing ball, Millie gestured half-humorously, as if to say, "I told you you'd lose the damn thing," and *Mambo Handball* ends (Photo 5).

No story of Cuban Pete and Millie Donay is complete without making mention of their polished Lindy arials or, taking their entire work as the basis of the remark, the excellence of their handwork.

Aguilar made his hands serve forever as ornament and weathervane. At times one hand led him into space while the other, balanced sensitively at his side, hinted of the next optimal direction of movement (Photo 6). In *The Prayer*, Aguilar's hands assumed a different guise — the right hand (held palm forward) here announced the movement while the left hand (fingers curled down as the body descended (Photo 7). Miss Donay connected her choreographic themes by pinching thumb and forefinger together as if she held a length of thread (Photos 7, 1, 6). The effect was personal to her, not self-conscious, a badge of natural grace.

(Cont'd on page 26)

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#### EVERYONE CAN RELAX NOW!

Speculation has been running high that the youthful administration of John F. Kennedy might usher in a new dance beat at Capital soirees, that the heretofore soft, subliminal sounds from the Inaugural Ball bandstand might give way to a vibraharp this January—or maybe even a “cool” sax.

But the tension is over. The ever-dependable Meyer Davis has been given the royal nod for the affair-of-the-year, and the business man's bounce lives on in Washington, D.C.

Mr. Davis has been mesmerizing Washington partygoers since the Wilson administra-



Society bandleader Meyer Davis.

tion, and is an old hand at supplying background for the Kennedy footwork, having been around for both Jacqueline's “coming out” and for the Kennedy wedding itself.

Though the President-Elect is a contemporary of the modern jazz movement, his musical tastes for dancing are considered right out of Vanity Fair. The conservative beat apparently provides just the right amount of freedom plus challenge: he can look his partner square in the eye and discuss the world at large, while taking that step-a-month.

Yet, the fact that Washington Society has always refused to get “hep” has a sound argument on its side; where are they to find a modern jazz band of major reputation that would stick to a danceable beat for an entire evening without cracking up. Perhaps then, we owe the Washingtonian Meyer Davis clique a vote of thanks for keeping our “way out” musicians way out of Bellevue.

Well, anyway—it's official that Washington won't be swinging in 1961.

GERRY BUDDHU

#### NAT'L COUNCIL (Cont'd from page 11)

election to serve as NCDTO chairman on an interim basis.

Because of this and the fact that most of the qualified dance teacher organizations are now members of the Council, we are able to form a committee to draft a suitable constitution. Much of the meeting time was spent in discussion of points the delegates felt should be included in that constitution. The constitution committee will be made up of the president of each member organization, or someone whom he or she appoints.

“There is so much to be done for the dance teaching profession—but what can we not accomplish now with all this unifying strength?”

#### STATEMENT BY DONALD DUNCAN

Having been asked to serve as interim chairman of the NCDTO, and having accepted, I wish to state that the expression of confidence indicated by this gesture is extremely gratifying. It imposes, I am most aware, many serious obligations which I will do my utmost to fulfill.

In agreeing, I took the Council members literally at their word—that they felt it important that the chairman be a person whose placement in the dance world gives some measure of assurance that he will serve the NCDTO program with partiality to no one separate member organization. As a non-

teacher, as a member of none of the NCDTO associations, but rather as a keenly interested “outsider,” perhaps I can succeed in a role somewhat akin to a referee. This is what I have tried to do previously as Chairman of the US Ballroom Council.

Again interpreting literally the expressed wishes of the members, I would certainly never want to be anything *beyond* a “neutral chairman.” However hard I may be able to work in behalf of Council projects, the principles, the ideas and the direction must continue to come from the members, expressed through the governing body of the presidents and secretaries of member associations.

I have no “platform” to impose. My willingness to assist comes simply from the fact that I am impressed by the program already set in motion. That program, as I interpret it, is to carry the message about the benefits of dancing and dance training to a far wider public, to seek ever-higher standards in the dance teaching profession, and to win for the dance teacher his proper recognition as an educator in the community.

Equally impressive to me has been the clear path taken by the Council in setting up a profession-wide body to deal with problems common to all associations. It does not aim to compete with its own members or to interfere in their internal affairs. The Council, as I see it, is the watchdog of minimum standards. If its own groups compete to make their individual programs *better* than that minimum, they are competing in a manner which is healthy. Rivalry is another matter, and that, possibly, is where a neutral chairman can be of service in trying to keep NCDTO activities aimed toward the main goal.

NCDTO members, asking me to preside, asked Helen Wicks Reid to serve as Executive Director. This is a decision on which they are to be congratulated, for it shows that they put the proper value on one of their major assets—her own unselfish interest in their cause, and her long and practical experience in working for that cause. In fact, any other decision would have been unthinkable. It was Mrs. Reid who originally conceived the idea of the Council, and since 1948—without pay, without any possible “axe to grind”—she has been the main moving force to bring it to its present state of strength and unity. Actually, as one delegate pointed out at the Nov. 13 meeting, in Mrs. Reid the NCDTO has already had a hard-working “neutral chairman”—one who has assiduously looked after the interests of

all member organizations. Having collaborated with her closely for a number of years, I can add further testimony, both of her vigorous and imaginative work and of her complete fairness. The dance teaching profession is indeed fortunate to have the services of Helen Wicks Reid.

The small group which began 12 years ago now includes in its membership nearly all the teacher associations. A phenomenal accomplishment! With continuing unity, the Council's future potential is staggering. That potential will be realized only as the result of the active participation of all members. The National Council of Dance Teachers Organizations is YOU.

#### NOTES ON NCDTO MEETING

Individual members of NCDTO associations will be receiving full reports from their own delegates and secretaries about the agenda for the two-day meeting. Here is a short summary of the topics:

**Legislation and teacher licensing:** The NCDTO Legislative Committee has prepared a list of ideal points to recommend for local-level bills. Copies of this list are available for further distribution. They were included in Helen Wicks Reid's article, "There Ought to be a Law," in *Dance Magazine*, Oct., 1960, and *Ballroom Dance Magazine*, Nov., 1960.

**Examinations and Examination Procedures:** The NCDTO has been campaigning to strengthen the examinations for individual members of NCDTO associations, and to improve the methods of giving those exams. The Council has prepared suggested exams (not intended as obligatory, but designed to establish a minimum level). Several member organizations have adopted these exams and have established "reciprocity" (i.e., exempting from exams candidates who have passed the same test in another organization). This reciprocity arrangement is not obligatory. Committees are now at work upgrading the NCDTO exams.

**Syllabi:** The NCDTO has prepared a number of drafts of syllabi, which have been circulated to member organizations for comment and criticism prior to publication. A basic dance education program, outlined in syllabi, is essential for the maintenance of minimum standards, and to establish the educational status of the dance teacher as a prerequisite for obtaining the right kind of protective legislation.

**Recreation Department teaching problem:** Mrs. Reid, at the invitation of the National Recreation Association, was invited to the 42nd National Recreation Congress Sept. 27

in Washington, D.C., to present the viewpoint of the private dance teacher. She has also been invited to prepare an article on this subject for the NRA's official magazine. (The NCDTO has since been requested to supply a member for the NRA's Committee on Dance in Community Recreation.) Constant liaison with the NRA is already helping to offset some of the unfair competition from recreation departments. Siebolt Frieswyk, the NRA's Consultant on the Performing Arts, has said that recreation leaders "should not move into the dance field without taking into consideration the private teacher."

**Group Insurance:** A Council committee, with the cooperation of insurance brokers, is conducting a survey to determine the feasibility of a profession-wide program of insurance for dance teachers and studios.

**Recreational Dancing Institute** (not to be confused with recreational department teaching problems): The NCDTO is cooperating with the RDI, an organization set up by the National Ballroom Operators Association, the American Federation of Musicians, the American Society of Authors, Composers and Publishers (ASCAP), and Broadcast Music, Inc., to promote more and better dancing.

**Ballroom Terminology:** The USBC's list of abbreviations and definitions was circulated and published earlier this year, and it is already being widely used. It has been officially adopted by Dance Educators of America's Ballroom Committee. Like the examinations, syllabi, etc., this Terminology will always be subject to amendments found necessary after testing.

**Ballroom Recordings:** The Council has been requested by several major recording companies to supply teacher committees to consult with them on the establishment of correct tempos.

**Competitions:** Reports were given on the Council's participation in ballroom contests — studio, regional, national and international. The USBC, as a member of the International Council of Ballroom Dancing, has been certifying teams entered in contests overseas. It has also been cooperating (passing on rules, approving judges, etc.) with many competitions in the USA in a "test program" to develop the use of competitions. There have been applications by several organizers to designate their contests as official Championships.

END

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#### ON THE COVER



Ted Shawn, about 1912, in the days before he had met and married Ruth St. Denis, danced with Norma Gould in a season of highly successful "Tango Teas" at the Angelus Hotel in Los Angeles. In his new Double-day book, *One Thousand and One Night Stands*, Shawn recalls that "Everybody's Doin' It," a popular hit of the era, was the theme song for a dancing public eager to learn the steps of the Bunny Hug, the Grizzly Bear, the Turkey Trot, the Tango, the One-Step and the Maxixe. Copies of the Shawn memoirs bought directly from the Jacob's Pillow Dance Festival (Box 87, Lee, Mass.) at the regular retail price of \$4.95 benefit the Pillow's Scholarship Fund.



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#### LES JAZZ (Cont'd from page 9)

fingers on Cts. 2,4,6,8. Use pendulum snap movement, i.e., snap at outside of shoulder, swing down and snap in front of chest.

1-8 Repeat Grand Marchez bwd, using pendulum snap.

(Snap may be alternated with a clap, i.e., snap on Ct. 2, clap on Ct. 4, etc.)

Note: If using dance as a mixer — after first 8 cts. of Grand Marchez, instead of repeating this figure bwd, boy walks fwd to next partner.

#### JAZZ CIRCLE

Partners face opposite direction and join R hands. Both travel clockwise. (Ensemble basic fwd)

- 1 Fwd LF
- & Close RF to LF
- 2 Fwd LF
- 3 Fwd RF
- 4 Fwd LF
- 5 RF in place }  $\frac{1}{2}$  turn counter-clock-
- & LF in place } wise, transferring girl's
- 6 RF in place } R hand from his R
- 7 LF in place } hand to his L hand
- 8 RF in place } on Cts. 5 & 6

(Girl: On Cts. 5-8 continues clockwise, finishing in front of partner)

#### JAZZ HEEL

Partners side-by-side, both facing LOD, no contact. Arms slightly to side, palms pushing downward.

- 1 Cross LF over RF, tapping L heel
- 2 Return LF next to RF (with wgt)
- 3,4 Reverse Cts. 1,2
- 5-8 Repeat Cts. 1-4

#### JAZZ KNEE (Closed)

Partners facing each other in 4-Hand Clasp Position.

- 1 Swd LF, locking L knee
- 2 Hold
- 3 Bend R knee in, L knee remaining locked
- 4 Hold
- 5 Straighten R knee
- 6 Hold
- 7 LF in place } dropping hands, turn-
- 8 RF in place } ing  $\frac{3}{4}$  lt (girl  $\frac{3}{4}$  rt)

Partners, now side-by-side opposite to LOD, join inside hands for

#### JAZZ KNEE (Open)

- 1 LF in place, locking L knee
- 2 Hold
- 3 Bend R knee in, L knee remaining locked
- 4 Hold
- 5 Straighten R knee
- 6 Hold
- 7 Fwd RF
- & Fwd LF
- 8 Fwd RF

Partners make  $\frac{1}{4}$  turn to face each other, then return to Ensemble Basic.

#### JAZZ TWIST

Partners facing each other in 4-Hand Clasp Position.

- 1 Swd LF
- & Close RF to LF
- 2 Swd LF



JAZZ CIRCLE is being danced by Tom Richards and Judy Sheahan.

- 3 RF in place, knees bent, twist both knees to left
- 4 LF in place, knees bent, twist both knees to right
- 5 Swd RF
- & Close LF to RF
- 6 Swd RF
- 7 LF in place, knees bent, twist both knees to right
- 8 RF in place, knees bent, twist both knees to left

Both turning to face LOD, boy's R hand holding girl's L hand . . .

1-4 Repeat Cts. 1-4 side-by-side



JAZZ KNEE (Open) being shown by Judy Scott and Mort Kessler.



JAZZ HEEL is demonstrated by Phyllis Kaplan and Bill Welborn.



Dropping hands, boy circles left, girl circles right, ending facing partner . . .

5&6 Fwd RF, LF, RF

7 LF in place, twist knees to right

8 RF in place, twist knees to left

1&2,3,4 Reverse 5&6,7,8 above

5&6,7,8 Repeat 5&6,7,8 above

#### JAZZ CROSS

Partners facing each other in 4-Hand Clasp Position.

1 LF step across in front of RF

2 Hold

3 RF bwd, releasing girl's R hand, beginning to turn away from partner

(Girl also steps bwd, beginning to turn away from partner)

4 Hold

5 LF bwd, continuing turn (partners now almost back-to-back)

(Girl also steps bwd, continuing turn)

6 Hold

7&8 Fwd RF, LF, RF (in LOD)

Boy's R hand still retains girl's L hand

1 Swd LF (small step), L arm away from body, palm pushing downward

2 Hold

3 RF step across over LF

4 Hold

5 Bwd LF

6 Hold

7&8 Swd RF, Close LF to RF, Swd RF

#### JAZZ SHOULDER

Partners facing each other in 4-Hand Clasp Position.

1 With wgt on both feet, keeping tension in arms, boy pushes his R shoulder fwd to move girls L shoulder back

2 Boy brings his R shoulder back to place (bringing girl's shoulder back to place)

3,4 Repeat Cts. 1,2

5 Bwd RF (ball of foot)

(Girl): Bwd LF

6 LF step in place

Partners, in Outside Right Position, both moving fwd, make a 1/2 circle clockwise, ending facing partner . . .

6,7,8 Fwd RF, LF, RF

1-8 Repeat preceding 8 cts., ending in original position

#### JAZZ SQUARE

Partners facing each other in 4-Hand Clasp Position

1 Swd LF

2 Close RF to LF

3 Swd LF

4 Bwd RF (Girl: Fwd LF)

5 LF step across in front of RF

(Girl also crosses in front)

6 Swd RF

7 Close LF to RF

8 Swd RF

9 Fwd LF (Girl: Bwd RF)

10 RF step across in front of LF

(Girl also crosses in front)

1-8 Repeat above 8 cts.

Note: Ensemble or Grand Marchez may be done between figures. END

ALL RIGHT! WE GIVE IN . . . WE'LL GO ON TOUR AGAIN!!

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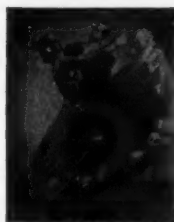
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Usher Andy Frain fastens an anklet of diamonds ("a girl's best friend") to Carol Channing's leg, in preparation for the star's zany Roaring 20's turn.



Felisa Clemente gets a lift from Eddie Boado in high school jitterbug contest.

## HARVEST MOON (Cont'd from page 7)

room instructor).

Here is the complete list of dance winners:  
*Waltz:* Gene Jakiela & Josephine Segers, 1st; Ken Kressner & Darla Galam, 2nd; Lowel & Marian R. DeWolf, 3rd.

*Foxtrot:* Kressner-Galam, 1st; Jakiela-Segers, 2nd; DeWolfs, 3rd.

*Tango:* Jim Lachin & Lorraine Durka, 1st; Kressner-Galam, 2nd; Jakiela-Segers, 3rd;

*Free Style:* Vito J. Bertucci & Marilyn Brown, 1st; John Dutze & Muriel Aramburu, 2nd.

*Adult Cha Cha:* Michael & Jean Filipello, 1st; Jakiela-Segers, 2nd; Russell & Olivia Scalise, 3rd.

*High School Cha Cha:* Dick McIntyre & Barb Scott, 1st; John Composono & Bernadette Ippolito, 2nd; Dan Divito & Panla Gemski, 3rd.

*Adult Jitterbug:* Vito Martino & Bridget Palermo, 1st; Jim Byrne & Lorraine Hiehl, 2nd; Frank Montiforte & Mary Kay Marciano, 3rd.

*High School Jitterbug:* Jerry Primack & Lenne Halzer, 1st; Divito-Gemski, 2nd; Vince Romano & Estelle Garcia, 3rd.

The All-Around and Adult Cha Cha winners were awarded, in addition to their cash prizes, an appearance on the NBC Saturday Prom, and the high school 1st, 2nd and 3rd place winners were presented on the Little Stars TV show in Chicago.

END

## CONTEST NEWS

### MURRAY EAST COAST CONTEST

Thirty-three Arthur Murray Studios in the NYC area will enter finalists in a first East Coast Student Championship Contest Jan. 22 in Carnegie Hall. One of a series of regional competitions the Murray chain is holding throughout the country, this event follows on the heels of an Oct. 22 competition in Pittsburgh in which another 30-odd Murray studios participated. Also due in January is a Canadian regional contest. The ultimate goal, of course, is a nation-wide competition. Arthur and Kathryn Murray will be hosts for the Carnegie Hall show. Tickets, from \$2 to \$5, are available to the general public at the box office.

W.C.

### 1961 STAR AND WORLD CHAMPIONSHIP

When it was announced this fall that the *London Star* would cease publication, it was feared that the famous annual Star Ball might also be a casualty. However, the *London Evening News*, which has absorbed *The Star*, has announced that it will continue the competition. The 1961 Star Ball will be May 15 at Earl's Court in London . . . Dates for another "big name" competition have also been announced: The World Championships, Amateur and Professional, Ballroom and Latin American, will be May 1 & 2 in London.

## ANNIVERSARY

(Cont'd from page 14)

nightclub shows, is now a ballroom pupil of the pair.)

At this point in the proceedings — much to the delight of the Roselanders — film star Gloria Swanson (Alice's cousin) made a surprise entrance. The glamorous lady remained to present corsages and boutonnieres to the judges, trophies to contest winners — and to dance an impromptu Cha Cha with "cousin-in-law" Byrnes.

Guest dance stars of the evening were the celebrated International Champions from England, Sonny Binick and Sally Brock. She wore a gorgeous gown in several shades of pink. They gave three exhibition ballroom numbers: Foxtrot, Tango and Quickstep. Never have they danced better, and the audience loved them.

Competition time brought a parade of 23 couples of contestants, who matched their skills in Foxtrot. First place went to Gene & Ruth Verdin; Jack & Bea Adler placed 2nd; and Joe and Janet Gittler came in 3rd.

Judges were Julie Maher, noted former Harvest Moon winner; Rose Girard, recognized as a beautiful "all-around" dancer; John Sheppard who, with his wife Constance, represented the USA at the 1959 Star Ball and who won the Canadian Open Championship last spring; and well know NYC teachers John Lucchese and Mel Riedl. Byrnes announced that rules and judges had been approved by the US Ballroom Council and that scores would be posted for inspection by all concerned.

While scores were being computed (by a CPA), Julie Maher and Tony Sinco showed their skill in "American" style dancing with a demonstration Peabody.

All in all, a happy occasion supplied by Byrnes & Swanson for a big crowd of ballroom fans. **END**



Gloria Swanson presents trophies to the Roseland Foxtrot winners (top to bottom): 1st, Ruth & Gene Zerdin; 2nd, Jack & Bea Adler; 3rd, Joe & Janet Gittler; "field winners" L to R, Al & Gussie Green, Sally & Al Wallace, Rose & Nat Siegel.

## BOOK REVIEW

We are sure those who read in last month's issue the excerpts from John Clancy's book will wish to know more about it. From the clearly outlined Table of Contents through the Advanced Foxtrot Routine on its last page it should prove extremely valuable to the layman as a supplement to his lessons, containing, as it does, the basic dance patterns that are generally used in Foxtrot. By the same token, it could serve as a most helpful outline to teachers. (The US Ballroom Council's committee for the Foxtrot Syllabus will be well advised to consult the book.)

The brief, readable Introduction has excellent sections on the recognition of Foxtrot music, explanations of rhythm and tempo (with good, because simple, illustrations like the "TICK, tock, TICK, tock" of the clock), dance directions and basic movement. A full-page diagram, labeled Walking Steps and showing Line of Dance directions, is decorative as well as helpful to beginners.

Next portion is devoted to Dance Patterns for beginners. When a pattern is known by more than one name, the synonyms are given. Each pattern (or "step") is clearly described, each step numbered and its value as Slow or Quick indicated. Descriptions are on the left page with corresponding diagrams on the right. Illustrations by Ethel Press are very easy to follow and well executed — and no page is cluttered.

Dance Patterns included are: The Rhythm Step, Left Box Turn, Rhythm Right Turn, Conversation Step, Sway, Dip and Chassé, Under the Arch, Diagonal and Side Twinkle.

Following descriptions of the Boxstep, Progressive Basic Steps and The Rhythm Step, Practice Dance Combinations are suggested. These are numbered and are added as each pattern is given. There are 90 of these combinations — a considerable "repertoire" for anyone! Also, in this part of the book there are descriptions of the closed, open, right side and left side Dance Positions with, again, very good drawings.

Until the Beginner's Foxtrot Routine the only abbreviation used is "LOD." There is something to be said for writing out completely the directions for the less experienced dancer.

Part II begins with a list of abbreviations for the Intermediate and Advanced Patterns. These patterns are: Serpentine, Three Step, Lock Step, Six Step Terrace, Forward Weaves, Progressive Left Turn, Open Pivot, Left Cross Turn, Advanced Right Turn, Right Pivot, Grapevine, and Left Pivot. Several are interesting in their resemblance to patterns used in English Style Foxtrot.

The last page is devoted to an Advanced Foxtrot Routine, using 48 measures of music, the suggested tempo being approximately 40

(Over)



Alice Swanson does an "old soft shoe" with Chester Doherty.



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## REVIEW (Cont'd)

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H.W.R.



The Ontario Dance Teachers Assn. held another successful Amateur Dance Championship at the Embassy Ballroom in Toronto, Nov. 24. Stars of the occasion were English Champions Sonny Binick and Sally Brock who "brought down the house" with an Internat'l Style demonstration and also acted as judges. Seen above, L to R, the 1st, 2nd, 3rd, 4th & 6th place winners (Waltz, Foxtrot, Tango & Quickstep): John & Christine Bullock, James & Charlotte Kelly, Frank & Betty McKie, Ron & Alice Harkin, Joe McCabe & Joan Compton. Not shown are 5th place winners, Harry & Audrey Fitzgerald.

## MIXERS OF THE MONTH

The following two mixers were presented in London at the 1960 Congress of the Imperial Society of Teachers of Dancing and are reprinted from the Autumn Journal (No. 82) of the Society:

### All American Promenade

4/4 or march time

Couples all face LOD in a large circle, boys on the inside with right hand holding partner's left hand as in the Barn Dance. Boys start with LF, girls RF

Bars

- 4 Walk 4 steps forward, turn inwards, change hands and walk 4 steps backwards along LOD
- 4 Walk 4 steps forward against LOD, turn inwards, change hands and walk 4 steps backwards against LOD
- 2 Chasse sideways away from partner, chasse towards partner (QQS, QQS)
- 2 Walk 4 steps across to opposite places, girl passing in front of partner (she is now in the centre), partners should be a little way apart
- 2 Chasse sideways toward partner, chasse away from partner (QQS, QQS)
- 2 Boy walks 4 steps forward to next girl walking to the inside of the circle, his partner walks 4 steps passing under his left arm to the boy who was behind her

- 16 Repeat until all the boys and girls have met.

### The Trio Progressive

This is danced with three in a line facing LOD. If possible a boy in the centre with

a girl on either side. All commence LF. 6/8 or 2/4.

Bars

Count

- 1 All step forward LF and swing RF forward and across ..... 1,2
- 2 Repeat with RF ..... 3,4
- 3&4 Advance with 3 walks and close or 3 step-hops and close ..... 5,6,7,8
- 5-8 The girl on the right moves forward across the boy and under his L arm and he follows her and finishes in original line ..... 1-8
- 9-12 This is repeated by the girl on the left going under the boy's R arm. Each circle is done with 8 walks, runs or step-hops ..... 1-8
- 13,14 All repeat bars 1 & 2 ..... 1,2,3,4
- 15,16 The boy walks or step-hops forward to the two girls in front whilst his original partners turn outwards and move around in small circles to meet boy coming up from behind, finish in original line formation ..... 5,6,7,8

Note: This dance could be done to 4/4 music, in which case it would be 8 bar phrases.

The following is a version of the above as presented at the Nov. 27 session of Dance Educators of America:

### Under and Over Schottische

Preparation: All boys face fwd. One girl at boy's right, one girl at boy's left. Girls also facing fwd. Contact hands nearest partner. Resulting formation: sets of 3 people all facing fwd.

Note: Sets may be composed of one girl and two boys, or three girls or three boys. (For purposes of notation all sets will be one boy and two girls.)

Schottische Step:

Ms.

Counts

- 1 LF fwd, RF fwd, LF fwd, LF hop 1,2,3,4
- 2 RF fwd, LF fwd, RF fwd, RF hop 1,2,3,4
- 3 LF fwd, LF hop, RF fwd, RF hop 1,2,3,4
- 4 LF fwd, LF hop, RF fwd, RF hop 1,2,3,4

"Under and Over"

- 1-4 All do schottische step as described above. On Ms. 3 & 4 the boy leads the girl on the inside of the circle under the arch form by him and 2nd girl. At the same time he leads the girl on the outside of circle to the inside by bringing his R hand over his head. Thus there are sets of three facing opposite.
- 5-8 Repeat Ms. 1-4 to end facing fwd.
- 9-12 All do schottische step. On Ms. 3 & 4 the boy remains in place while the two girls move fwd to the next boy in LOD.

### HERE AND THERE

Carolyn Diane Rust, checked in at 8 lbs., 2 oz., Nov. 27 in The Bronx. She is the daughter of NYC teacher-dancer Frederick Rust and his wife.

Marie Mason of the Arthur Murray Studio in Flushing, LI, presided over the recent Murray Gold Medal Ball in Puerto Rico. While in San Juan she gave special teacher training to the staff there in Int'l Style.



## QUICKSTEP (Cont'd from page 13)



Author Phyllis Haylor is a well-known London teacher.

right foot.

(b) The right knee will be slightly flexed on step 5, but a stretching up of body and leg will be needed to lead and hold the extra "slow" count as left foot moves towards right foot.

(c) *Lady*. There is sometimes a tendency to swing the left foot wide as it moves into the fifth step. This can be counteracted by keeping the body upright and moving the leg under the body as left foot is taken to side.

(d) The Natural Turn can also be danced at a corner (see example on diagram), when the counting would be S, QQS, S, S, and the finishing alignment facing diagonally towards new line of dance. Following figure quarter turns or any natural figure.

(To be continued)



Jasper Nutter

**SPEAKING OF QUICKSTEP:** We all missed the program except Ed Buechner, head of this magazine's shipping dept. "Did you see those wonderful kids on Lawrence Welk's show?" he asked. "They did Quickstep — and that's a terrific dance!" Since then, we've heard plenty of raves about the teen-agers seen Nov. 5 by Welk's 30 million fans. They are Kay Bee, 14, and Bob Petersen, 17 (above), pupils of Will Thomas & Valerie Rogers at Derrall & Chloe Call's Fine Arts Center in Long Beach, California.

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## SPOT NEWS

### TEEN-AGE DRESS

*We took delight in reading the following press release from NBC-TV:*

Parents take heart! The era of sloppy dressing for teenagers may be on the way out — of NBC-TV's "Saturday Prom" (NBC-TV Network, Sats., 5:30 PM, EST).

Perhaps "Saturday Prom" will succeed where thousands of parents have failed, and their big weapon is simple as pie. If a prospective member of the teenage audience for "Prom" appears to participate in the show wearing sloppy clothes, he or she will not be admitted. Just because all the gang is back in Stamford, or Huntington or Jersey City waiting to see their smiling faces and dancing feet makes no difference. If a dancer arrives dressed as a beatnik, or even dressed for a football game, he or she can forget about appearing on camera.

The biggest reason the youngsters have been asked to dress in this fashion is so that they will look their best on camera. Tight skirts that climb (sheath dresses or hobble skirts being chief offenders) are taboo. While separates are often very pretty, the producers feel they are not the kind of clothes which should be worn to a party — and that is exactly the atmosphere which "Saturday Prom" creates with live music in a nightclub setting.

For the boys the requirements are a little less rigid. The requested "suits and ties" insure that no wild plaid jackets, black sport shirts or Hawaiian shirts will find their way on camera. Obviously the same restrictions apply to blue jeans, turtle neck sweaters, black leather jackets and sneakers.

### DEA BALLROOM "EXTRA"

Bowing to the steady demand for "more ballroom," Dance Educators of America has added to its schedule a special all-day, all-ballroom session Feb. 5 at the Waldorf-Astoria in NYC. Faculty will be announced next month. DEA has set up a new Ballroom Committee composed of Bill Palm, Don Byrnes, Mel Riedl, John Lucchese, Fred Frobose, Bob Belkin, Frank Lally, Tom Kallard, Vern Strickland, Marie Mason and Val Escott. Members will rotate chairmanship for each monthly meeting of the committee. Their first announcement was that the USBC's Ballroom Terminology had been accepted for use in DEA teaching material.

### PALLADIUM (Cont'd from page 17)

How did Aguilar and Donay arrive at the noble disposition of their hands? No fixed answer exists. Their dual "Latin" origin (both were reared in environments somewhat noted for conversations underscored with rich manual gesture) might be suggested. In addition, Aguilar has indicated that when mambo was first taking form in Spanish Harlem, "some of



Photos 5, 6, 7 (see text).

the Puerto Rican were doing fine things with their hands — only they didn't know how fine. I did, and kept what they threw away."

The year 1955 marked the zenith of Aguilar and Donay. *Life* had photographed them, Broadway audiences at the Palace had applauded them, and dance school emissaries from as far west as Minneapolis had come to New York to study under them (at \$25 an hour.) A year later the team was rent asunder by divorce. 1959 found them at opposite ends of the continent — Millie with Perez Prado in Las Vegas, Cuban Pete in the Catskills. Yet stylistically in many ways they remained together. Both, for example, delighted in violently snapping back their heads. Aguilar in the Sixties was still dancing a hot, searing mambo that was uncopiable — his hair wrenched about his skull by the sheer force of his movements. But it was a tragedy that he had not found another woman who could react to his steps as intelligently as had Millie Donay.

(To be continued)

## RUMBA (Cont'd from page 8)

standard rhythms will eventually become apparent, if he listens to enough measures, because the musicians will always return to the basic rhythm patterns at different intervals of the music.

There is not enough space in this article to describe the *Bolero* and *Guaracha* at length, because there are various differences in their rhythm structure, use of percussion instruments and tempo, which would only confuse the reader at this time.

I was asked to write this article for *Ballroom Dance Magazine* explaining, to the best of my ability, the musical structure of the Rumba. I feel it necessary, at this time, to state my qualifications as a musician. I was fortunate in having had an extended musical education, which comprised training in the piano, harmony, composition, orchestration, and conducting. I have written several songs for latin dancing, among which three Mambo, one Merengue, and one Tango have been recorded by RCA Victor. I have supervised recording sessions of dance music for various orchestras. I feel my musical education was as comprehensive as my dance education; however, I do not consider myself as a final authority on the subject. In this article I have merely tried to define, as simply as possible, the standard rhythms practiced by Latin bands in this country. **END**

### ASSOCIATION CALENDAR

(with ballroom sessions)

Dec. 27-28: CHICAGO NAT'L ASSN. OF DANCE MASTERS, INC., Morrison Hotel, Chicago: Don Byrnes, Bill DeFormato, Ronald Donn, Grace V. Hansen, Charles Mattison, Alice Swanson, Florence S. Young, Joe Cornell.

Dec. 27-29: TEXAS ASSN. TEACHERS OF DANCING, Statler-Hilton Hotel, Dallas, 31st Annual Convention. Dec. 29-30, Ballroom Session: Jim Clelland, Franc Peri, Margaret Powell, Margie Stubblefield.

Dec. 28-29: DANCE MASTERS OF AMERICA, NYC Chapter, Edison Hotel, NYC: Bob & Doris Belkin, Albert & Josephine Butler, John & Kiki Clancy, Alex & Mona Desandro, Lucille Dubas, Phil Jones, Dolores Magwood, John Phillips, Joe Rechter, George & Marion Rutherford, James Smith. Dec. 29, DMA Novice Contest (Waltz, Foxtrot, Tango). Jan. 8: N.Y. SOCIETY OF TEACHERS OF DANCING, Edison Hotel, NYC.

Jan. 22: DANCE EDUCATORS OF AMERICA, Waldorf Astoria Hotel, NYC, Fred Frobose, Bill Palm, Dick Turner.

Feb. 3-5: SO. TEXAS ASSN. OF DANCE TEACHERS, DMA Chapter #3, Rice Hotel, Houston: Annual Convention.

Feb. 5: CHICAGO NAT'L ASSN. OF DANCE MASTERS, INC., Sheraton Towers Hotel, Chicago: Educational program & meeting.

Feb. 5: DANCE EDUCATORS OF AMERICA, Waldorf-Astoria Hotel, NYC: All-ballroom day.

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<b>FEBRUARY</b>	All American Champion — The Foxtrot Aragon—Chicago's "Wonder Ballroom"	by Dorothea Duryea Ohl by Louis Ege
<b>MARCH</b>	The Night Foxtrot Was Born	by Oscar Duryea & Dorothea Duryea Ohl
<b>APRIL</b>	Mix 'Em Up Mambo Madison Time Cha-Cha Hits Russia Teen-Age Dance Program in Boise, Idaho	by Robert Farris Thompson by William Como by Robert Farris Thompson by Mel & Helen Day
<b>MAY</b>	More "Madison Time" Bring Back Exhibition Ballroom Soviet History of Tango Ballrooms of New England	by William Como by William D'Albrow  by Eddie Rugg
<b>JUNE</b>	The Plena (two articles)	by Alice Swanson & by Ballroom Committee NYC Chapter of DMA
<b>JULY</b>	San Francisco's "Black & White Ball" The Balladina Joropo — from Venezuela Jazzman Maynard Ferguson on Dancing	by Dorothea Duryea Ohl by Dorothea Duryea Ohl by Robert C. Beckman
<b>AUGUST</b>	The Stomp Newport Youth Band The Pacifica Ball	by Bill DeFormato by Robert C. Beckman by Gladys Blankenship
<b>SEPTEMBER</b>	"Madison" for couples Convention Visits to Chicago National & Dance Educators of America	by Helen Wicks Reid
<b>OCTOBER</b>	Western Swing Convention Visits to American Society & Dance Masters of America New York's Latin Scene	by Ed Long & John Monte  by Robert Farris Thompson
<b>NOVEMBER</b>	La Pachanga New York's Harvest Moon Ball Judging Competition Convention Visit to Boston	by Byrnes & Swanson  by Alex Moore
<b>DECEMBER</b>	Quickstep  American Foxtrot Bandleader Buddy Morrow on Dancing	by Phyllis Haylor & A. H. Franks by John Clancy by Robert C. Beckman
<b>EVERY MONTH</b>	Mixer of the Month Dance Record Reviews	by Bob Bager

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**BALLROOM DANCE MAGAZINE**

**231 W. 58th St.**

**New York 19, N.Y.**



Catalogue No.	Titles	Rhythm	Tempo	Orchestra
4-501	MOONGLOW JEALOUS	Fox Trot Fox Trot	Slow Slow	George Poole George Poole
4-502	THE OBJECT OF MY AFFECTIONS JOSEPHINE	Fox Trot Fox Trot	Slow Med. Slow	George Poole George Poole
4-503	SOUTH APRIL IN PORTUGAL	Fox Trot Fox Trot	Medium Medium	George Poole George Poole
4-504	JA-DA GREEN DOOR	Fox Trot Fox Trot	Med. Fast Med. Fast	George Poole George Poole
4-505	SHOULD I? JUST ONE OF THOSE THINGS	Fox Trot Fox Trot	Fast Fast	George Poole George Poole
4-506	SINGIN' THE BLUES JOHNSON RAG	Swing Swing	Medium Med. Fast	George Poole George Poole
4-523	AIN'T WE GOT FUN SINGIN' THE BLUES 'TIL MY DADDY COMES HOME	Fox Trot Swing	Medium Med. Slow	George Poole Clark Richards
4-524	MOUNTAIN GREENERY POOR BUTTERFLY	Quickstep Fox Trot	Fast Med. Slow	George Poole George Poole
4-526	LOUISE/CECELIA/ SIOUX CITY SUE I LOVE MY BABY	Fox Trot Fox Trot	Med. Fast Med. Fast	Bonnie Lee Bonnie Lee
4-527	BACK HOME IN INDIANA ST. LOUIS BLUES	Fox Trot Fox Trot	Med. Fast Med. Fast	Bonnie Lee Bonnie Lee
4-528	AYALON/I FOUND A MILLION DOLLAR BABY/SAN CHINA BOY	Fox Trot Fox Trot	Med. Fast Fast	Bonnie Lee Bonnie Lee
4-529	WABASH BLUES MAKIN' WHOOPEE	Fox Trot Cha Cha	Medium Medium	Bonnie Lee Bonnie Lee
4-530	WOODCHOPPER'S BALL CLARINET POLKA	Swing Polka	Med. Slow Slow	Bonnie Lee Bonnie Lee
4-532	MEAN TO ME WITH MY EYES WIDE OPEN	Fox Trot Fox Trot	Slow Slow	Memo Bernabei Memo Bernabei
4-533	PEG O' MY HEART OUT OF NOWHERE	Fox Trot Fox Trot	Slow Slow	Memo Bernabei Memo Bernabei
4-534	MY BABY JUST CARES FOR ME AT SUNDOWN	Fox Trot Swing	Medium Medium	Memo Bernabei Memo Bernabei

4-507	WHAT'LL I DO? FASCINATION	Waltz Waltz	Slow Slow	George Poole George Poole
4-508	WE'RE DANCING ARM IN ARM 'TIL WE MEET AGAIN	Waltz Waltz	Slow Slow	George Poole George Poole
4-509	SHADOW WALTZ YOU TELL ME YOUR DREAM	Waltz Waltz	Med. Slow Medium	George Poole George Poole
4-510	I'LL SEE YOU AGAIN NOÛTE DE RONDO	Waltz Waltz	Slow Slow	George Poole George Poole
4-511	OH, WHAT A BEAUTIFUL MORNING HI-LILI, HI-LO	Waltz Waltz	Med. Fast Med. Fast	George Poole George Poole
4-512	FALLING IN LOVE WITH LOVE CIRIBIRIBIN	Waltz Waltz	Fast Fast	George Poole George Poole
4-522	TENDERLY DRIFTING AND DREAMING	Waltz Waltz	Slow Slow	George Poole George Poole
4-525	CROSS OF GOLD TWILIGHT WALTZ	Waltz Waltz	Slow Slow	George Poole George Poole
4-531	MEXICALI ROSE/DIANE/THREE O'CLOCK IN THE MORNING NIGHTS OF GLADNESS	Waltz	Slow	Bonnie Lee
4-537	'TIL TOMORROW THE TERRY THEME	Waltz Waltz	Medium Slow	Bonnie Lee Memo Bernabei

Catalog No.	Titles	Rhythm	Tempo	Orchestra
4-513	AMOS MUCHACHOS LA CUMPARSITA	Tango Tango	Med. Slow Med. Slow	George Poole George Poole
4-514	ANYTHING CAN HAPPEN MAMBO UN POQUITO DE TU AMOR	Mambo Mambo	Med. Slow Med. Slow	George Poole George Poole
4-515	PIEL CONELA GREEN EYES	Rhumbo- Balero Rhumbo	Slow Med. Slow	George Poole George Poole
4-516	LINDA MUJER QUIZAS, QUIZAS, QUIZAS	Rhumbo Rhumbo	Med. Fast Medium	George Poole George Poole
4-517	OYE NEGRA MI RIVAL	Samba Cha-Cha-Cha	Slow Medium	George Poole George Poole
4-518	BRAZIL TICO-TICO	Samba Samba	Medium Medium	George Poole George Poole
4-519	CECELIA YOU JUST WANT TO CHA CHA	Cha Cha Cha Cha	Medium Medium	George Poole George Poole
4-520	THIRD MAN THEME ALL I DO IS DREAM OF YOU	Cha Cha Cha Cha	Medium Medium	George Poole George Poole
4-521	COCKTAILS FOR TWO MI RIVAL	Cha Cha Cha Cha	Medium Medium	George Poole George Poole
4-535	MY MAN CHA CHA MAGIC IS THE MOONLIGHT	Cha Cha Rhumbo/Balero	Slow Medium	Memo Bernabei Memo Bernabei
4-536	JEALOUSY CACHITA	Tongo Samba	Medium Med. Fast	Memo Bernabei Memo Bernabei

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